

AUTHOR & JOURNALIST

NOVEMBER 1958

HOW YESTERDAY MAY LIVE IN FICTION

William F. Steuber

TEN WAYS TO SAVE YOUR TIME Larston D. Farrar

Making a Camera Pay Big Profits JOHN A. MASTERS

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CHARLTON HESTON, the celebrated star of motion pictures, radio and television, is seen here with James Kepler, author of *The Jordan Beachhead*, while the actor's wife proudly displays a copy of the book at a gala reception and autograph party in L.A. Mr. Heston gave Exposition his whole-hearted cooperation in the book's headline promotion campaign. He took time off from his own hectic publicity campaign for his latest film, *The Ten Commandments*, to write a foreword to the book and to autograph copies along with the author at this affair (over 500 attended). Mr. Kepler received over \$1,300 in royalties in the first six months, and the *L.A. Herald-Express* hailed his book as "an outstanding and remarkable first novel"

Photo—PHILIP BRAUN STUDIO, LOS ANGELES

WENDY BARRIE, glamorous star of motion pictures, radio and TV, receives a copy of *The Pageant of the Mediterranean* from Edward Uhlan, president of Exposition Press, at a book-christening party aboard the cruiseship *Oslofjord*. Our promotion staff arranged one of the most spectacular publication-day book "launchings" in publishing history in honor of author Sheridan Garth. Miss Barrie "launched" the book with the traditional champagne bottle at the press party attended by 70 representatives of N. Y. newspapers, wire services, radio and TV, and transportation officials. National feature stories, followed up by intensive selling, rocketed the book into its 4th edition and its selection by the Travel Book Club



SENATOR EDWARD J. THYE (Minn.), proponent of legislation to establish a National Cemetery at Birch Coulie, site of the Indian Massacre of 1862, receives a copy of a novel based on the bloody event from the author, Dr. Bernard F. Ederer, who donned the garb of a Sioux chief for the occasion in the nation's capital. The author, now a resident of Calif., personally attended autograph parties (with huge turnouts) in Minn., and was interviewed on radio-TV in Minneapolis, L.A. and Baltimore. A "Cavalcade of Books" selection, *Birch Coulie* sales for the first three months amounted to \$600 in author's royalties. The book was recently acclaimed by the *L.A. Herald-Express* as "a first-rate historical novel that is a must for all readers of frontier lore."

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AUTHOR & JOURNALIST

VOLUME 43

NUMBER 11

NELSON ANTRIM CRAWFORD, Editor

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AUTHOR & JOURNALIST, founded in 1916, is published monthly at 1313 National Bank of Topeka Building, Topeka, Kansas. Nelson Antrim Crawford, Editor and Publisher. Send changes of address and all other communications to the address above. Changes of address must be received by the 10th of the month to catch the following issue. Subscription price in U. S. A., \$3 for 2 years, \$2 for 1 year. Outside U. S. A., \$4 for 2 years, \$2.50 for 1 year. Single copies, 25 cents each. Manuscripts and other material submitted should be accompanied by stamped, self-addressed envelope. Due care is exercised in handling, but AUTHOR & JOURNALIST assumes no responsibility for loss or damage. Printed in U. S. A. Entered as second class matter at the Post Office at Boulder, Colorado, under the act of March 3, 1879. Copyright 1958 by Nelson Antrim Crawford.

NOVEMBER, 1958

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What Readers Say

Don't Knock Fiction

I was not aware that artists (writers) were selfish as well as egotistical and self-centered. But when I read the letter published in your September *Author & Journalist* by Charles K. Lefebure, requesting less about fiction and more about articles, because that's what he likes, I realized there is a little hog in the writer as well.

Let me clear up first that when I call a writer egotistical and self-centered I mean in the respect that an artist must be egotistical to believe in himself enough to keep at it when the world at first rejects his efforts and self-centered in that he rejects the world to devote his time to his art.

I would like to say to Mr. Lefebure, and any other writer that shares his opinion, that there is more to writing than reading what successful writers have to say. Just because you write one type better than another, does not mean that all the readers of the magazine do likewise. For my money I've learned more about fiction in *A&J* than anywhere else (other than working at it). And not all was found in the articles slanted for the fiction writer.

Like Mr. Lefebure said, no one can tell you how to write fiction, but likewise, no one can tell you how to write non-fiction. Writing is self-taught through practice, and reading what successful writers have to say only encourages you. But there is more to writing than putting words on paper, and no matter what article you read, whether it is how to write the Great American Novel, poetry, how-to-articles, essays, or the ingredients on bread wrappers, if the article is written for the potential writer there is information there that applies to all writers.

So, Mr. Lefebure, don't knock the fiction article. When you read it just remember, the man who wrote it may make his money in fiction, but he knew enough about writing to put out a good piece of non-fiction. He knows how to write, and writing is putting an idea, impression, or picture across, whether it is imaginary or real. The fiction writer knew enough about non-fiction to have a piece put in *A&J*, so why don't you cash in on their knowledge and learn what they have to say about writing and then apply it to your chosen field, instead of requesting the magazine to cater to your fancy?

Mr. Editor, let's have a little of everything. Maybe someday Mr. Lefebure and those who agree with him will want to write something other than non-fiction.

R. C. STIMERS, JR.

Oakland, Calif.

Selling Second Rights

The article by Harold Kurtz on second rights seems to me to give a dangerous impression. My almost exclusive writing area is for the religious publications and I've had a fair amount of experience and it certainly doesn't bear out Mr. Kurtz's statements.

That one "can earn as high as \$100 per article or story" I should certainly question. I know of no publication that pays much over 2c a word and large numbers are in the 1/3c-1/2c area. A first sale article or story almost never runs over \$50 and

there is a big catch to this. Almost none of the high-paying markets will permit resale. Southern Baptists buy all rights but will, upon resale by them (the requests must be made to them by the second publisher), remit to the author about two-thirds of the sale. The Methodists run their own syndicate, buy all rights, and return to the author one-tenth of the resale receipts provided during a six months' period the amount received for any one item runs over \$10. They do have one redeeming feature to this and that is that even non-author illustrations are resold with all credit for receipts counting for the author so that you would receive one-tenth of the total.

Catholic publications definitely do not fall in the class of "Sunday school feature papers" but they pay about the same. I have sold to them but have not tried resale.

Some papers will give permission for resale even though they buy all rights. The American Sunday School Union stamps on checks that all rights are being purchased including copyright renewal and the right to take it out in their name or use the piece for whatever purpose they wish. Of those who frankly are willing for you to sell rights elsewhere, many of them are the smallest-paying. The largest publications almost never purchase second rights.

The saddest part of the resale business to me is that the publications that sell their own second rights of my articles are my greatest competitors.

Some of the editors are wonderful to deal with but some are simply dreadful and both stapling and dating are common in the groups that pay less than 1/6¢ per word.

I enjoy your magazine and through the years I've formed an up-to-date card file of every religious market I've been able to find. With one card per publication and one section per age group, I find that the marketing business is very simple along with the slanting. Thanks to you for this.

LORAIN BURDICK

Puyallup, Wash.

Roman Catholic Sunday Schools

This is not intended as a criticism, just a correction for Mr. Kurtz's—and the reading public's—information.

The Roman Catholic Church very definitely does have Sunday schools. I ought to know, as I attended one through my formative years. It is true that Catholic children attending parochial schools do not go to Sunday school as they have religious classes every day in school, but Catholic children attending public schools must attend Sunday school at the time specified by their pastor.

I found Mr. Kurtz's article very interesting. I have found that the Catholic magazines—most of them—pay much higher rates than many other religious fields.

MARGARET V. WATERS

St. Petersburg, Fla.

A prominent Roman Catholic editor to whom the question was referred says: "There is no general rule about Sunday schools among Catholics. The vast majority have Sunday school for children who do not attend parochial school. Purpose is to give instruction.

"Of late years Sunday school has been rather passé among many Catholic churches. The reason

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is there are a number of state laws whereby children are excused from public schools during the week to receive instruction."—Editors.

Brevity Makes for Sales

I wonder how many of your readers make the same mistake I do of scanning the market lists for those vital words: "1c up" or "3c. Acc." and then figuring that "3c times as-many-words-as-possible" is the formula for successful writing.

For years your columns have preached the virtues of brevity, but not until two editors dangled conditional pay-checks: "We'll buy this IF . . .," did I realize your rightness.

"Tighten the body of the article," urged John J. Green of *Woman's Life*. "I think you can condense this without losing the meat," wrote William H. Meyer of *Success Unlimited*. In reporting this latter to a friend, I used the phrase "boil it down," to which she retorted: "If you boil 1,500 words down to 800 [his limit!] the result should be positively brittle!" Well, maybe "brittle" is what most editors want. Mr. Green suggested, "Put more sock in your opening." Both "sock" and "brittle" imply phrases that stand up, that snap, that will catch a reader's attention.

It's all right for the Old Masters to enjoy long leisurely beginnings; they have established reputations and/or contracts. But we who are new must write so that "he who runs may read."

It's painful to cut out priceless words and polished phrases, and checks will be smaller—but they'll come oftener.

BETTY FURST

Indianapolis, Ind.

His Dog Bit Him

I would not have noted it had the gentleman not been so hortatory with his remarks about the hard labor of research, and the pompous quotations from his own fine writing, and the reference to his style, but I did note it because his own dog bit him. He wrote of a mine that subsequently became lost:

"Ben Sublett threw a pouch of nuggets on the bar to announce he had finally discovered gold."

I doubt if Jack Sword is capable of understanding my derisive laughter.

FRED WHITMAN

Whittier, Calif.

First-Hand Information

I am especially glad of the item published in the September *A&J*, "The New Postage Rates," as I too had a hard time convincing the postmaster in the small community in which I live of the new postage rates concerning the mailing of manuscripts.

When I received my copy of *Author & Journalist* I immediately took it to the post office and showed it to the postmaster. Seeing is believing, and she sure had to see for herself that it was true.

I am a freelance writer and news correspondent and am happy to say this new rate has made it easier on postage stamps for me. Just leave it to *Author & Journalist* editors to get us the news first-hand if it's for the good of the readers.

NELL M. BOSTER

Fountain, Fla.

AUTHOR & JOURNALIST

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SURROUNDED ON THREE SIDES, by John Keasler. J. B. Lippincott Company. 220 pages. \$3.75.

As Virginia Scott Miner pointed out in the September *Author & Journalist*, the old taboo against stories about literary people seems to have disappeared.

Surrounded on Three Sides is a highly entertaining satire involving a cynical best-selling novelist, two high-powered public relations men, a pompous chain newspaper publisher and his goofy son, a Florida realtor, and assorted tourists, farmers, and other minor characters.

The people in the story are drawn with superb skill, and the dialogue is hilarious. If you're looking for delightful but good-tempered humor about the literary and semiliterary scene, this book is your meat.

THE DEVIL IN THE WOODS, by Paul Annixter. Hill and Wang, Inc. 188 pages. \$3.

Mr. Annixter is the outstanding fictional interpreter of wild animals. For years he has specialized in this field, contributing to magazine after magazine.

In this, the most recent of his six books, Mr. Annixter presents 13 stories dealing with familiar and unfamiliar wildlife—including the elephant, the raccoon, the decapod, the trumpeter swan. Each is treated realistically and sympathetically with no touch of sentimentality.

Any writer dealing with wildlife will find these stories a mine of suggestions as to technique. Anyone will be thrilled by them.

COMMITMENT TO FREEDOM: THE STORY OF THE CHRISTIAN SCIENCE MONITOR, by Erwin D. Canham. Houghton Mifflin Company. 480 pages. \$4.85.

Since its establishment in 1908, the *Monitor* has occupied an increasingly honored place in the journalism of the world. It stands for a constructive approach to the news, freedom from sensationalism but with no loss of human interest, and writing of as high quality as can be found in any newspaper.

The story of this distinguished publication is told effectively and authoritatively by its present editor, Erwin D. Canham. The book is full of interest to anyone concerned with newspapers and newspaper writing—more than that, to anyone concerned with the progress of society.

Mr. Canham points out the reason for the *Monitor's* quality in words applicable to all good publications and all good writing: "It is produced by good men."

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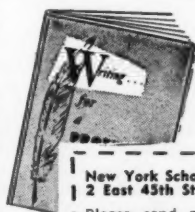
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For we're constantly aware, you see, of the fact that, while service with a smile is fine for those clients who are writing salable material and whom we're steadily building saleswise and reputationwise, there's a very different kind of need on the part of many of the people who come to us because they aren't selling at all or aren't selling enough. This is the need, as mentioned, for "service with a frown": tough, hard, frank, bawling-out advice where it's evident that flaws in technique are holding the writer back. And SMLA's reputation for realistic thinking and honesty is your assurance that you'll get just such no-punches-pulled advice, without hesitation, if needed to start you selling and selling steadily.

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—Minneapolis Tribune

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SO THAT YESTERDAY WILL LIVE

By WILLIAM F. STEUBER

MARI Sandoz, author of the current best seller, *The Catlemen*, taught the short story and novel courses at the University of Wisconsin Writers' Institute for a number of summers. I met her as a student in her course on the novel. A woman of boundless drive and energy, Mari Sandoz sees new books to be written wherever she looks.

My wife and I took her for a drive one Sunday along the bluff road that follows the Wisconsin River.

"These peaceful, serene valleys," she said. "Think of the passion of the elements, a flash flood for example, climaxing at the same time some old settler with a chip on his shoulder decides to do-in his neighbor. Violence in a peaceful setting. There could be a fine regional novel here."

"Well," I said, "we had a regular old double-decker of a violent time in Wisconsin some 80 or 85 years ago. Wiped out the whole northeast part of the state. Forest fire and tornado both happening together. What's more, that Peshtigo fire came exactly the same night Chicago burned, and Wisconsin lost five or six times as many lives."

Miss Sandoz grew excited. "For heaven's sake has anybody ever used that in fiction?" I told her I didn't think so.

"Well," she said, "there's your novel. Get going."

Within twenty-four hours I had started the research for what was to become *The Landlooker*. First item was to write the librarian at Peshtigo asking for a list of all the fiction that had ever used the Peshtigo fire. The librarian wrote back that she knew of no such fiction. I was in business!

I discovered the fun of historical research for fiction in writing *The Landlooker*, which concerns itself with people in Chicago and Wisconsin in 1871.

Those were exciting places in an exciting time. Railroads were building mightily, but yards, switches, couplings, brakes, and public control were primitive. The Wisconsin pineries were in full blast. Land settlement and hard labor in the new factories were by people fresh from Europe holding to their Old World practices and customs. Steam power was the glamour item, but a team of horses was the everyday means of transportation or power.

Electricity was rudimentary, useful only to the telegraph and to quack medicine. Most met it only as lightning.

The now world-famous Dells of the Wisconsin held slight reputation as scenery—they were a nightmare to lumber raftsmen. The largest known passenger pigeon roost and the slaughter harvest of it were in Wisconsin in 1871.

That fall, tinder dry, saw the whole area north of Green Bay one vast forest fire culminating in a flaming tornado taking 1,600 lives and wiping out the booming village of Peshtigo the very night Chicago burned.

This area and time are a stockroom of everything a novelist wants; adventure, glamour, romance, ruthlessness, exploitation, opportunism, contrasts in people, vision. Moreover, 1871 is far enough away to be unfamiliar, and near enough to have its records almost complete and its documentation readily accessible. What surprises me

William F. Steuber is author of two novels, *Us Incorporated* and *The Landlooker*, the latter of which won the \$1,000 award for 1958 from the *Friends of American Writers*. Also it is the first work of fiction ever to receive an award of merit from the *State Historical Society of Wisconsin*.

An engineer, Mr. Steuber has written for scientific as well as literary magazines. His suggestions on highway planning won \$3,000 in the *General Motors* contest.

still about *The Landlooker* is that it lay 86 years without discovery.

The title comes from the times. A landlooker went into the forest to measure and appraise the timber and to decide when and how to harvest it. I have used it in a spiritual sense—the landlooker is a boy of 15, Emil, finding his values, making his judgments.

Plot is simple continuity of Emil's troubles with a wild brother getting a servant girl into trouble in January back in Chicago, seeing her at the Dells in late spring when she nurses the brother through pneumonia, and the birth of her baby in the Peshtigo River the night of the fire.

For a vehicle to get around to the varied activities of 1871 in Wisconsin with some kind of logical purpose I chose to make Emil a salesman of harness. Everybody used harness. Harness was as important to life then, and as prominent, as the automobile tire is today.

Research was fun. Old newspapers, catalogues, diaries, economic studies, the state's Blue Book were rich with details on railroading, lumbering, passenger pigeons, the Peshtigo fire, farming, land clearing—all I wanted.

One last thing I needed was detail on the harness business. So I asked the girl at the desk of the State Historical Society at Madison for a few books on the history of the harness. There were none. Madison has also a University Library, a Madison Free Library, a Legislative Reference Library, a Free Library Commission Library, plus special libraries in each school of the University. All of them together had only one book on harness—and that wasn't at all about the business, it was only a harness repair manual.

A short article on harness in the Encyclopaedia Britannica gives a reference to a British book on harness—but the Agricultural Library at the University of Wisconsin could not locate a copy for me through its drawing privileges with other libraries throughout the nation. The Library of Congress wrote back saying it had nothing at all on the history of harnessmaking.

Seemingly a multimillion dollar industry—which at one time everybody was familiar with—has disappeared from the face of the earth without leaving a record of its activities, its processes, its peculiarities.

Fortunately, there are a few retired old harness-makers here and there. I found a couple and asked them for their recollections from the men who gave them their training. One was good enough to write me setting down the details as the old-timers had told him.

I PESTERED my editor, my Senator, the Army, and the rest of Washington. All of us together came up with six thin letters in the National Archives, one listing the specifications for Artillery harness in 1858, a couple on defective harness during the Civil War, and a few more offering surplus harness after that war.

From these meager bits and my boyhood recollections of farming, I had to piece together the harness incidents in *The Landlooker*. From this shaky research nothing surprised me more than the number of reviews that spoke of my intimate knowledge of the harness business, and my profound love for it.

A province of the novelist is to inventory and display segments of our past in order to illuminate our present. I feel very strongly about this and that is why the dedication page of *The Landlooker* reads:

To those who, in days past, kept records, to those who constantly search out the germ of time and place and event and make available their findings, to those who today preserve the past and the present in individual collections, public libraries, in local or state historical societies, this recall of a bygone time is dedicated.

The important thing to know is that whatever you need for fiction there are ways of finding out. In *The Landlooker* I have a scene where lumberjacks spin Paul Bunyan yarns. This would have been routine in the camps of 1890 to 1910, but my story was 20 years earlier. Would I be anachronistic in making this happen?

I found plenty of Paul Bunyan—collections of yarns, analyses of them as folklore—but none of these works tied anything down to specific years. The only place I could find that was in an unpublished master's thesis filed away 30 years ago. It permitted me to refer to Paul Bunyan in 1871. And with what reliability could I accept the thesis? I didn't worry a bit. The history department of the University of Wisconsin is not very likely to present a master's degree based on faulty research.

The Landlooker climaxes with teenage Emil the only one to help in the birth of a baby in the Peshtigo River at the height of the forest fire. In order to write this scene I had to know precisely what goes on during a birth. I studied texts on obstetrics. They were realistic enough, but in a diagrammatic way rather than dramatic. What helped me most was a very special Board of Health film made for expectant mothers to view entitled, "Natural Childbirth." I found the Board of Health people fully as considerate of expectant novelists as of expectant mothers. They arranged a private showing of the film for me. After I had the scene written, I asked two doctors to review it for medical soundness.

Here was a scene that had to have absolute accuracy in the facts of nature, else every doctor, nurse, midwife, and mother could take exception to what I might describe. The risk in being wrong here is in an altogether different degree from that with the Paul Bunyan incidents. In things that are well or relatively well known the care in getting them right always has to be proportionate to the chances of being found out.

In things that are being revealed for the first time in your book, your research and your cross checking of it must be the most intense effort and the most scrupulous honesty you have in you. This is a place your reputation may be made—or destroyed forever.

For the historical novelist, the newspapers of the day are perhaps the richest source of day-to-day happenings, what people are thinking about (editorials), and what they are buying and selling (advertisements). It is no news to the historian, but quite a surprise to almost everyone else, including expectant novelists, that there are complete files of almost every newspaper ever published, including the back-country weeklies. If the paper is still being published, there is probably a file in its own office that can be studied. Most state historical libraries have collections in all

AUTHOR & JOURNALIST

degrees of coverage and completeness. The Wisconsin State Historical Society collection is one of the best.

Many of the things you want to use in your historical novel just don't seem to be listed anywhere in the indexes or card files. For example, just how did a trainman join two railroad cars together in the link-and-pin days before the automatic coupler? This is probably all written out in a score of places in 20 novels, but the only way you can find it is if some librarian's long memory helps you out. There is no index to the contents of fiction. The answer is museums.

The museum is to the historical novelist as scent is to the hound. He can find the right kind of museum and stand at the rear end of a wood-burning locomotive and hold the link and pin in his hand and try it out himself. There are science museums, wax museums, army museums, transportation museums, logging museums, railroad museums, general museums, county museums, Lincoln museums, and a thousand other categories by which ways of the past are displayed in the present. Whatever your period and whatever your theme, somewhere there's a museum with exactly what you want. Most are public, but here and there someone may have spent a couple of decades collecting his specialty and is highly complimented when people come to inspect and ask questions.

Another excellent class of museums is the industrial. Nowadays every big company or corporation takes intense pride in its position and how far it has come. One of the best ways to stamp this home is to set off a corner of the plant and fill it with early equipment and samples of early output and compare them with what there is now. Some go so far as to restore their first building and put it into operation exactly as it once was. Many publish pamphlets outlining their history and growth for the public to take home and read.

Operating exactly as it once was—that phrase is the secret of the modern museum. Museums lately have changed as radically as industry has. The long rows of cases with labeled items inside gave a poor idea of life in the past. Today the up-and-coming museum displays things in the same relationship to each other that they had in the days they were used. Farm implements, for example, may be displayed in their proper surroundings, and at best actually in motion and in use as they once were. This makes for lively looking for the visitor, but best of all for the novelist the arrangement saves him a day, perhaps a month, of research.

Top museums of all for the novelist are, of course, the complete restorations of historic homes, shops, stores, schools, forts, even complete villages. More and more of the past is being brought back in all parts of the nation with authenticity and accuracy from Williamsburg to Disneyland.

Another rich source of material things and incidents from the past is the centennial. Our immediate decades are rich with 100-year celebrations throughout the Midwest and the West. Villages, cities, states all vie with one another in parades, displays, pageants, open houses, pioneer days, each trotting out its curios, its documents, its antique items, for public appreciation. Old photographs by the hundreds show up in store windows. The newspapers run centennial editions.

These centennial editions are especially valuable to the novelist in that they highlight and select so

well from the vast storehouse that a century fills. This same value occurs in the newspapers for virtually all anniversaries of important events.

The historical novelist working in 1958 has far more to work with than any of his predecessors. We may wonder what untold treasures were lost when the ancient library at Alexandria has been destroyed, but since then Pompeii has been unearthed, the Dead Sea Scrolls discovered. The point is that today most of us are more alert than ever before to the value of the past, either immediate or back so far that all is dim. We have better tools, even to locate what is lost. Metal detectors, for example, make 1876 buzz in the ears as a cartridge on the battlefield of the Little Bighorn is located. Photography, microfilms, carbon 14, tape recordings, and a hundred other tools work sheer magic to take us back wherever we want to be. Getting the background today for the historical novel is many-fold easier than it was as recently as 1900, the tools of research have improved so drastically.

THUS today's writer of historical fiction has it made. Almost anything he needs or wants about a particular time, place, event, person, or thing has probably been collected and catalogued. Research for fiction nowadays can be as easy as going to the library for a book. And that is precisely all that is required for two-thirds of the background needed to write any historical novel—borrowing a few books.

Digging out the last third of material you need is even more fun. This is the stuff that has never appeared in book form, and it's up to you to find it, pick out the pertinent, and develop it exactly to your purpose. And you'd better enjoy what you're doing, because even the slightest amount of truly original research will mark you forever. When you're dealing in things that no one before you has ever taken the time to gather into one viewpoint, you instantly become the world's best-informed person on that particular aspect. The rewards and satisfactions that this earns depend on how important your discovery is to how many people.

What does historical fiction offer to the writer who undertakes it? The excitement of being a prospector. There is always the possibility of unearthing perhaps a scholarly nugget of great significance. Perhaps fortune. The rediscovery and presentation of a viewpoint from another century may sometimes earn many modern dollars. Davey Crockett was worth far more money from 1950 to 1955 than he was from 1786 to 1836. Reputation. A good job of research, plus imagination, plus honest interpretation may bring honor and respect to you. Historians of late have broadened their outlook. Today the accepted media for historical contribution are no longer confined to the formal paper, monograph, essay, biography, or text. Historical fiction is being recognized as another way to present the truth about the past.

A good historical novel, however, not only informs the reader, but entertains him and perhaps excites him. The very best ones do these superbly and in addition put him right back there with them, while at the same time making him better understand his own time and place. That is the art of it.

Ten Ways to Save Your Time

LARSTON D. FARRAR

THE late Ivy Lee, famous public relations executive, once was called to the office of Charles M. Schwab, head of Bethlehem Steel Corporation.

"I will pay well for some ideas that will stimulate and challenge our executives to better use of their time," Mr. Schwab said. "They seem to be sluggish in their work, slow in making decisions, and, all in all, we need some managerial magic."

Without batting an eye, Mr. Lee replied: "Take this piece of paper and write down the things you want to do this week."

He waited, while Mr. Schwab wrote them down.

"Now, cross out the least essential items, leaving only those that you figure *ought* to be done this week," the public relations man advised.

Mr. Schwab followed his instructions.

"Now, make every one of your executives prepare a similar list of 'things to do,' and make his decision as to which ones *must* be done, or *ought* to be done at once. Then, methodically, taking the things to do one thing at a time, do them for a week. If, at the end of the week, you have not completed the first task, then put it at the top of the list for the next week, but don't do anything else until you have completed that first task. And order your executives to follow the same procedure."

Several weeks later, Mr. Lee received a check for \$25,000 from Mr. Schwab.

"You have transformed our organization—put new life and zest into it," Mr. Schwab stated in a letter accompanying the check.

This story (told in my own words) is true, I understand. True or not as to details, it certainly is true to life. *You* do what you make yourself do, and you make yourself do things by outlining clearly in your mind what you believe to be most important to you. Having thus formalized your goals, you can focus your thinking and activities in order to accomplish the goals.

So, my first tip on how to save your time, whether you are a full-time writer or a part-time writer, is to make your own "list of things to do." Jot down on a piece of paper the things you want to do. Then, set a time limit on each job, and tell

yourself that you will *finish* it by the time you have set.

This is ancient advice, based on the old saw: "Plan your work, and work your plan"—but it works just as well today, for all who work it, as it did hundreds of years ago.

Tip No. 2 on saving time is to chart, roughly, the many activities you *must* carry on each week. Let's say you are a parent with a regular job. You belong to a church. You belong to a lodge. You belong to the Parent-Teacher Association. The first thing you must do, each day, is to go to work and, for eight hours, perform your job. Then you have to go to a meeting of the PTA. Next night, you are going to have friends over. The next night you plan to attend a lodge meeting.

Anyway, put down all the activities in which you normally would engage, in line with what you consider to be your social activities. Then, make a time budget.

Let's say you want to spend 20 hours a week on your writing activities. There are 168 hours in a week. You must sleep eight hours a night. That leaves 112 waking hours. You must work a 40-hour week. That leaves 72 hours of "free" time. But it takes you an hour to get ready and get to work, and a half-hour to get home, five days a week. That leaves you 64.5 hours. You want to go to the various meetings. They are going to last three hours each. Three meetings. That leaves you 55.5 hours for work. But visitors will come one evening and kill 5.5 hours, roughly, staying until midnight. That leaves you 50 hours for work. And so forth.

You must determine, from your time budget, when you can work and when you can't, and for how long at each opportunity. You will find, if you make a time budget, that it is no easier to keep than a financial budget. And yet, the mere making of such a budget, and striving to observe it, will help you to get more done than you would otherwise.

Once you know *what* you are striving to do, and *when* you will be striving to do it, you can focus your mind better on the project, and discipline your mind to look forward toward the time when you will be researching, or working at the typewriter.

My third tip on saving time is to find, in line with the hours you are going to work, a *place* to work where you will have the fewest possible interruptions. This might be a room set aside in your home, where you can lock the door and others understand you are not to be disturbed for specific periods. It might be a room that others use intermittently. It most certainly ought *not* to be where you are subjected to the noise of a tele-

Larston D. Farrar, a frequent contributor to *Author & Journalist*, is a highly successful professional writer of fact and fiction. His latest books are *How to Make \$18,000 a Year Free Lance Writing* and *The Sins of Sandra Shaw*, a popular paperback novel on the Washington scene. Mr. Farrar has had his headquarters in Washington for years.

vision set, or other distractions. If you are unable to afford such a place in the basement or somewhere else, enlist the aid of your wife or husband. Get him, or her, to take the children to a show, or for a long walk, or anything to get them away, so you can have the solitude you deserve in which to do the work you want to do.

MY fourth tip on saving time is to keep a notebook and pencil handy with you *all* the time, in order to jot down the ideas that come to you. The habit of jotting is one that, I believe, every writer sooner or later must adopt, if he is to give society his full contribution in the form of published work.

Each evening, or whenever you get to your own typewriter, transcribe your jotted notes from your pad to your files. If you are writing a fiction story, and a new twist comes to you while you are riding on a bus, jot it down. Then, that night, transcribe it on your typewriter to a typed note.

My fifth tip on saving time is to do your research reading in the times when you normally must "waste" time. Take riding the bus. Normally, after you have read the paper, you spend the time aimlessly sightseeing. If you have a book with you—one you must read to do an article—you can start reading it right there on the bus. Or carry, in your brief case, other research material and use your time in going through it. If you "save" an hour a day, for five days a week, going to and from work on the bus, you "save" 20 hours a month, or roughly 250 hours a year. That's ten full days, or 30 working days of eight hours each, roughly.

My sixth tip for saving time is to buy your supplies in quantity. That is, buy a dozen typewriter ribbons, not just one at a time. You not only save time, but you get them cheaper by the dozen. Buy six or eight boxes of paper at once, rather than one box at a time. This way, you run out only a time or two a year. Buy a thousand clips, plenty of staples, and other supplies, at one fell swoop. Put the expenses down in your day book of expenses and forget them for a long time.

My seventh tip for saving time is to interview by telephone, or by written note, whenever possible. You will find that it actually is easier to reach some people at their homes in the evening than it is to make an appointment to see them personally at their offices. I've been surprised, many times, at the men—public men, in high office—who answer their own phones at home and will chat with you about some pressing subject, if your approach is courteous and businesslike. Writing a letter to such people whom you know to be "tied up" at their offices frequently brings you a good response, perhaps delayed but nevertheless still useful. And whatever they write is in black and white, obviously useful for quotation, if the circumstances permit.

My eighth tip for saving time is to learn how to answer letters in a friendly way, but concisely, or to write letters of inquiry to editors without going into an opus. I believe that many could-be fine writers "waste" themselves at the typewriter, writing letters either to friends or to editors. The trick, I have observed in the case of many extremely successful writers, is to be courteous, to write as regularly as ever, but to keep the missive as brief as possible. One paragraph, phrased concisely and sincerely, frequently can get across a message to a friend, or an editor, much more clearly than a two-page, singlespaced letter.

My ninth tip for saving time is to work on the projects that are most interesting to you. I'm convinced that thousands of writers, who are capable and competent, spend much of their time working on editorial projects that they think will bring them prestige in someone else's eyes. I once tried for months to hit a certain magazine, thinking that if I did, it would be the open sesame that would bring me fame and fortune. I finally hit it.

But then I realized that I had very little in common with the men who edited this magazine. Their goals were not my goals in communicating with people. They were interested merely in entertaining people, while I was interested both in entertaining people and in teaching them something worth while. Entertainment, to me, is wasted effort, in editorial work (unless you are ghost-writing for a comedian, who relaxes millions of people). Writing takes too much distilled energy, in my judgment, to waste it merely entertaining the human race.

ONCE you get out of your system the idea that you are going to get "prestige" in the eyes of others, by selling to this or that specific market, and learn how to write for the markets that make sense to *you*, you will save plenty of time. All of your *interests* will merge into your big interest, and you will find that you will devote *more* time to writing than ever, and get more out of it than ever.

My final tip on time-saving is to learn the length of time in sustained effort at the typewriter at which you work best, and then to relax intermittently as you work away on big or little literary projects. I learned many years ago that if I took intermittent breaks—about one every 15 minutes—and played a game of pingpong, or pulled some weeds in the garden, or walked around the block, or leisurely drank a cup of coffee, I could get much more done in the time I actually sat at the typewriter. With some people, the period of sustained activity is only five minutes, with others it may be an hour or more. In any case, learn by finding what your best time may be, and observe it. You actually can get more work done, and save more time, by "resting" when you have reached the limit of your drive, than you can by "pushing" yourself on.

THE WRITER AND HIS CAMERA

JOHN A. MASTERS

THERE are practical reasons for making your own pictures. Since you are writing the article, you, better than anyone else, will know exactly what you need. What is equally important, while you are planning and making the pictures, new pertinent ideas and facts invariably present themselves. These are desirable factors, but there is a more tangible benefit. Pictures accompanying your manuscript add to the check you receive, and since you can take your own *cheaper than you can obtain them from any other source*, your profit from the sale is increased. Let me cite a single example which is typical of my experience since I began making my own pictures.

In reply to my letter of query, the editor of an outdoor magazine expressed a strong interest in a story describing how a gunsmith takes the raw materials and fashions a complete custom-built rifle. Such a piece demanded thorough photographic coverage. After a study of the problem, I decided I would have to submit about 20 5 x 7 glossy prints. Since some of the pictures required high quality photography, I decided to farm out the job to a commercial photographer. Upon learning, however, his fee would be \$10 a print (photographers have to make a living, too), I bought a supply of film and flashbulbs, and made the shots with my own small press camera.

The final cost of the 20 prints ran just under \$20. Upon acceptance of the story, the editor paid me \$6 each for 19 of the prints, a total of \$114, and 5c a word for the 2,500-word text—a grand total of \$239. Instead of the \$39 profit I would have realized had I bought the pictures from the commercial photographer, I wound up with \$219. And the glow of pride I felt in seeing my byline on the published article was considerably enhanced by the note: *Photos by the Author.*

Before buying a camera or attempting to take pictures, spend some time studying the fundamentals of photography. You had to learn to operate your typewriter before you began writing; the problem of understanding and using a camera is no more difficult. While no article such as this can furnish complete information, it can remove the shroud of mystery surrounding the operation of a camera.

A consulting engineer to the oil industry, John A. Masters is a writer and photographer by avocation. He is firearms and ammunition editor for Texas Game and Fish Magazine and has contributed articles to many publications such as True West, Progressive Farmer, American Mercury, and Gun and Ammo. His home is in Texas.

His article offers authoritative suggestions to writers who want to make photography a really profitable tool.

To begin with, when you take a picture, *all you do is cause a controlled amount of light to fall for a controlled length of time on a piece of light-sensitive film.* The light is focused on the film through a *lens system.* The amount of light is controlled by an adjustable diaphragm (the *f-stop* or *f-number*). The length of time the light is admitted is controlled by a variable shutter. The shutter is usually open for only a small part of a second.

So, to take a picture, it is first necessary to *focus the lens*, which means that the lens system is adjusted so that the desired image is sharp and clear as it falls on the film. Next a diaphragm opening or *f-stop* is chosen; this in turn determines the length of time the shutter should be open, or *shutter speed.* All that remains is to sight the camera on the subject and trip the shutter.

Focusing is a mechanical process that is rather easily accomplished. Selection of the *f-stop* and shutter speed depends first on the intensity of the available light, second on the *speed rating*, or *ASA number*, of the film being used. This sounds technical and difficult, but actually is rather easy. With a given film, an *exposure meter* will tell you at a glance what *f-stop* and shutter speed to use. And let me quickly assure you that a meter is quite simple to operate.

My experience indicates that the beginner will do well to start out with a camera known as the *twin lens reflex.* In such a camera, one looks into a viewing screen, and adjusts the focusing control until the image is sharp and clear on the screen. *This image is the same that will appear on the film*, hence the twin lens reflex camera permits one to *compose the picture* at the same time the lens is focused.

Composition is an art in itself which comes with experience; thus being able to see what is going to appear on the film *before the picture is taken* is a great help to the beginner. Twin lens reflex cameras usually produce a negative 2 1/4 x 2 1/4, a size that is quite adequate for enlargements up to 5 x 7 inches. With a really good negative, you can go to 8 x 10 inches, the largest picture I have ever found necessary.

After mastering the twin lens reflex, one can easily learn to use the *plate, or press camera.* This widely used camera is more flexible than the twin lens reflex type, since it can be focused with the lens system very close to the subject, permitting the photographing of small objects such as coins, jewelry, cartridges, and the like. Special lenses such as the wide angle and the telephoto are easily attached to a press camera, permitting its use for virtually any photographic purpose.

The press camera may be focused by means of a *coupled range finder*, or the image may be passed through the lens to a *ground glass window*, where it is seen in much the same way as on the viewing screen of the twin lens reflex. The ground glass

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window permits focusing and composing at the same time. The choice and adjustment of the f-stop and shutter speed are the same as with the twin lens reflex.

Press cameras usually produce three negative sizes: $2\frac{1}{4} \times 3\frac{1}{4}$, $3\frac{1}{4} \times 4\frac{1}{4}$, and 4×5 . The $2\frac{1}{4} \times 3\frac{1}{4}$ is large enough for all but the most exacting work, and the camera to handle this negative size is considerably cheaper; in addition, film packs and/or film sheets and sheet film holders are somewhat less expensive than for the larger sizes.

The press camera is heavier and a bit slower to operate than the twin lens reflex, but it can give better results.

When you acquire a fair amount of skill with a camera, you can use the miniature roll film type commonly known as the 35 mm., so named for the width of the film strip it utilizes. You should buy the best 35 mm. camera you can afford. The negative size is only 24×36 millimeters, and for such a small negative to provide good enlargements, the camera must have a good lens system. Good lenses are expensive. I strongly recommend that you choose a camera that features interchangeable lenses, preferably of the bayonet type, since you will almost certainly want to add a wide angle and a telephoto lens later. The 35 mm. camera is the lightest and most flexible of all cameras, but it requires a higher degree of skill to operate. It can be had with a coupled range finder for focusing, or in the *single lens reflex form*; in the latter form, one looks directly through the taking lens while focusing and composing, as in the ground glass window of the press camera. The single lens reflex is perhaps the most desirable of the 35 mm. roll film cameras.

Now, a few general tips. You can often buy a good second-hand camera at a bargain price; virtually no instrument declines so rapidly in sales value as a camera, and dealers can often offer

traded-in cameras good for years at attractive prices. For instance, I bought my $2\frac{1}{4} \times 3\frac{1}{4}$ press camera for \$89.50, rather than its usual \$137.50 new retail price; it's good as new. Only this week, I saw a single lens reflex 35 mm. camera, complete with telephoto lens, go for \$117.50, whereas its original price was over \$300.

Buy a good exposure meter. Since controlling the light is the essence of good photography, it is poor economy indeed to depend on an inadequate exposure meter.

Talk at length with your camera dealer. He will help you select a camera and learn to use it.

Expect a number of gloomy predictions when you begin, in particular from advanced amateur photographers and the commercial photographers (after all, you can hardly expect the professional to be happy at the prospect of a diminishing market). Pay no attention. The situation is much like that of the advanced medical student, who, faced with choosing his specialized branch was told by his professor that he had a natural aptitude for surgery.

"But, sir," he protested, "I do not have the long slender fingers characteristic of the great surgeons."

"Son," came the wise rejoinder, "the myth that surgeons must have long slender fingers has been largely perpetuated by surgeons who have long slender fingers."

You may not become another Frank Capra or Gjon Mili (after all, how many Hemingways and Faulkners are there among us?) but you can in due time produce good salable pictures. The camera is as much a tool of the trade as the typewriter, and like that clacking monster that demands so much of our time, it can and will return your investment and render a profit if you learn to use it well. Again like the typewriter, it can bring you pride and satisfaction all out of proportion to the monetary reward.

From Editors' Desks to You

Climax, 205 E. 42nd St., New York 17, is one of the few men's magazines interested in fiction. Its stories are of the rugged adventure type, definitely slanted to male readers. The magazine uses the story of 10,000 words or so, for which there is not a very wide market. Also shorter stories are acceptable.

—A&J—

David McKay Company, book publishers, has a new address: 119 W. 40th St., New York 36. It is expanding its program, especially in non-fiction.

—A&J—

Several editors have complained of writers asking for sample copies or suggestions to contributors without enclosing stamps. Even Sunday school papers selling for a nominal price object to the practice though most of these are willing to supply a few copies if a writer shows his good faith by sending a few stamps.

In asking for copies of other than Sunday school papers, a writer should always send the full single copy price. If he doesn't, the editor is likely to mark him down as an incompetent whose work would probably not be worth considering.

The *Tri-State Food Trade* is a business newspaper going to 10,000 retail food stores in western Pennsylvania, nearby Ohio, West Virginia, and Maryland. News items of interest are welcome.

There is no payment as yet but bylines are promised. Also if the publication likes submitted copy, it will work out a plan for making the writer a correspondent at fair payment. Richard J. Cook, 2818 Walnut St., McKeesport, Pa., is publisher.

—A&J—

Household Ends Its Career

After more than 50 years of continuous publication, *Household*, home service monthly, ceases publication with the November issue.

It has been bought by Curtis Publishing Company, which will fulfill unexpired subscriptions with a choice of its own magazines.

Discontinuance of *Household* is attributed to failure to show a profit. Though the circulation was upwards of $2\frac{1}{2}$ million, the magazine failed to attract the advertising volume which a mass circulation periodical requires.

The circulation was mainly in the smaller towns—a market to which numerous magazines used to

be directed. *Grit* is the only one remaining. It is felt generally in the publishing field that there is no longer a marked difference between reader interests in small and in large communities.

—A&J—

Canadian Home Journal has been taken over by Maclean-Hunter Publishing Company. It is being combined with *Chatelaine*, the combined magazine being known as *Chatelaine—The Canadian Home Journal*.

—A&J—

The new address of Longmans, Green and Co., Inc., book publishers, is 119 W. 40th St., New York 18.

—A&J—

Fortnight: Magazine of the Pacific Coast has ceased publication.

—A&J—

Making Writing More Readable

For years the *Christian Science Monitor* has been recognized as a model of clear and effective writing—more so than ever under its present editor, Erwin S. Canham.

To improve his paper further, Mr. Canham recently prepared a staff memorandum on making copy more readable. Though prepared for a specific publication, Mr. Canham's ideas are so useful that it will profit any writer to follow them.

These are Mr. Canham's suggestions:

Extensive professional studies indicate a few simple rules which greatly increase readability of copy. While we know that ideas—originality—journalistic capacity—constitute the prime bases of good *Monitor* copy, nevertheless there are some "tricks of the trade" which can and should be applied by all *Monitor* writers. Obviously these suggestions could be reduced to an absurdity by overcompliance. But there is no likelihood that *Monitor* writers will fall into this mistake. Here, then, are three standards which writers should keep continually in mind:

1. *Improved Sentence Patterns.* Many of our correspondents have been writing much too long sentences. It is well known that a series of sentences averaging over 20 words apiece becomes difficult to the average reader. Such sentences are not objectionable if interspersed with shorter sentences. For good readability an average of 20 words or less is excellent. *Time Magazine* averages 17, *Reader's Digest*, 18, *Atlantic Monthly*, 24. Too many of our writers average in the high 20's or 30's.

Paragraphs should also be short.

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2. *Fog Index: Complicated or Abstract Words and Sentences.* Every writer as he types should ask himself, "Is there a simpler, more concrete, more accurate word or phrase?" Such scrutiny will immensely improve copy, but it must be continuously applied. Often a word of English root will be better than a Latin-root word.

3. *Reader Interest.* While we are not seeking to sensationalize *Monitor* copy, nevertheless our readers are human beings after all, and they will inevitably turn to the bright, lively story. Even heavy subjects can be dynamically told. The use of word images, graphic expressions, and so on—all within the limits of accuracy and soundness—immensely help copy. Dialogue, narrative, simple figures of speech, use of illustrative characters, names or concepts, all brighten copy. Therefore, again the writer should ask, "How can this copy be made more vigorous, imageful, interesting?"

We ask each writer to keep in mind these three readability aids in every line of copy: *sentence pattern, fog index: simple concrete words and sentences, reader interest content.* Conscious preoccupation with such elements will have a marked effect upon copy. The results, in fact, will probably amaze the writer, challenge and amuse him as well, as he sits at the keyboard. Rigorous and ingenious application of these aids would really revolutionize *Monitor* readability.

Arbitrary rules and concepts are no part of these suggestions. Of course, good writing cannot be reduced to a pattern. In the end it depends on good thinking. But good thinking can be enormously served by simple, clear, vigorous writing. We know that *Monitor* writing will always reflect thoughtfulness and responsibility. These are indispensable, but they can be put into effect simply and forthrightly. It is toward simple, concrete, lucid expression in every line of the paper that these three suggestions—sentence pattern, fog index, reader interest—are directed.

Contests and Awards

The Topeka Civic Theater offers \$500 for the best full-length play. It reserves the right to present the premiere of the winning play, probably early in the fall of 1959.

The name of the author must not appear on the manuscript but a separate sheet must list the name and address of the author and the title of the play.

Closing date, May 31, 1959. Address Contest Editor, Topeka Civic Theater, P. O. Box 893, Topeka, Kan.

William Gibson, now a well-known playwright and novelist, won the first award in 1947.

—A&J—

The 1959 Emily Clark Balch Prizes, under the auspices of the *Virginia Quarterly Review*, will be offered for poetry. The first prize is \$500, and there are two second prizes of \$250 each, in addition to payment for publication at the magazine's usual rates.

There are no specific length requirements, but since the winning poems will be published in the *Review*, poems of great length cannot be considered. No poem that has previously appeared in print is eligible. A contestant may submit as many

poems as he wishes. The magazine reserves the right to accept for first publication at its usual rates any entry that does not win a prize.

Closing date, January 1, 1959. Address The Virginia Quarterly Review, 1 West Range, Charlottesville, Va. Mark the envelope "Emily Clark Balch Prize Contest."

—A&J—

The Loeb Awards are made annually for business and financial writing. There are two awards, each \$1,000 and a bronze plaque, one for an article or series published in a newspaper, one for an article or series published in a magazine. The material for the 1959 award must have been published in 1958.

Closing date, January 30, 1959. Obtain entry blanks and requirements from the Chairman, Advisory Board on Loeb Awards, University of Connecticut, Storrs, Conn.

More Little Magazines

Information about the following little magazines was received too late for the list in the October issue:

The Canadian Forum, 36 Yonge St., Toronto, Canada. (M-50) P. J. Giffen, Editor. Stories about 1,800 words, non-romantic, Canadian background preferred. Poetry of high quality. Articles on current affairs, literature, economics. Payment in copies.

Epoch, a Quarterly of Contemporary Literature, 159 Goldwin Smith Hall, Cornell University, Ithaca, N. Y. (Q-75) Baxter Hathaway, Walter Slatoff, Editors. Fiction to 5,000 words—highest literary quality. Poetry of any length—only the most responsive creative expressions of our time. Policy, more experimental than conservative.

The Grecoeur Review, Smith College, Northampton, Mass. (Q-51) P. D. Hough, Editor. Stories of highest literary quality; length, not more than 5,000 words. Poetry of highest literary quality; no light verse. Critical articles and essays on modern literature or problems of contemporary esthetics. Interested in new and established writers, conservative or experimental. Payment, contributor's copy and 25 bound reprints.

The Literate, Box 913, Tuscaloosa, Ala. (Q-50) Anne Hooper, Editor. Devoted primarily to the quality short story. Fiction to 8,000 words. Some poetry. "The unknown writer is welcome, but stale writing definitely is not."

Sing Out, 80 E. 11th St., New York. (Q-50) Irwin Silber, Editor. Devoted to folk music. Songs only, preferably folk style. Articles 800-1,500 words on aspects of folk music and folk singing.

The University of Kansas City Review, 5100 Rockhill Road, Kansas City, Mo. (Q-51) Alexander Cappon, Editor. Quality fiction, 2,000-3,500 words preferably. Quality poetry, any type, to 300 lines. Quality articles on any subject, 2,000-3,500 words.

Waterloo Review, Waterloo College, Waterloo, Ont., Canada. (Semi-A-85) J. A. S. Evans, Editor. Fiction 2,000-4,500 words. Any type of poetry, preferably not longer than 40 lines; prefers a group of poems by an author. Semi-scholarly articles on archeology, literature, history, politics, classics, travel.

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Plays for Amateurs To Produce

THE play designed primarily for amateur production is in steady demand. Schools, churches, clubs, and lodges are constantly on the lookout for suitable dramatic material. The one-act play is most widely sought. This runs 20-45 minutes playing time—usually around 30 minutes.

The characters should be clearly defined, requiring no subtlety of interpretation. The number should be small. Not infrequently a predominance of female characters is desired.

Stage settings must be simple; often it is best for one setting to suffice for the entire play, even a three-act play. Indoor settings offer fewer difficulties than outdoor scenes.

Cheerfulness of theme is requisite; amateur groups seldom want the tragic or the depressing. The play that emphasizes a deep principle is likely to be more popular than one which is solely entertaining.

For general acceptance plays should not deal with controversial issues, especially political, economic, or religious issues. Certainly nothing in the play should reflect on any race or group. If you present a villain, be sure not to make him a member of any racial or religious minority.

If a writer can get his play tried out by an amateur group before offering it for publication, he will usually see changes that should be made.

A publisher of plays ordinarily puts them out in pamphlet form, charging a small price per copy. He may permit a play to be produced free, or he may charge a royalty of a few dollars for each production. The latter practice is more common.

If a writer sells a play to a publisher outright, the later has the right to offer it free or to charge a royalty. If he charges a royalty, he gets it all.

Or a writer may have a contract with the publisher whereby a royalty is charged for production and is shared between the writer and the publisher. Sometimes on acceptance of a play the publisher pays the author a small sum as an advance against royalties.

The author should secure a royalty contract if he can. Many plays remain popular for a long time and thus return a tidy sum in royalties each year.

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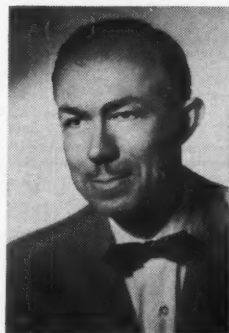
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formation, along with the requisite forms, may be obtained free from the Register of Copyrights, Library of Congress, Washington 25, D. C.

In addition to plays, there is a measure of demand for skits, recitations, school exercises, etc. Some publishers handling these are included in the following list.

Art Craft Play Company, Cedar Rapids, Iowa. One- and three-act plays, with one interior setting, suitable for junior and senior high schools. Before submitting, write for free leaflet, "Pointers to Writers of Amateur Plays." J. Vincent Heuer.

Walter H. Baker Company, 569 Boylston St., Boston 16, Mass. Caters to the amateur market—schools, colleges, churches. Always willing to read any manuscript suited to this clientele. Plays in one stage set have a better chance for acceptance, as do also plays calling for more women than men in their casts. Outright purchase or royalty. Edna Cahill, Editor.

T. S. Denison & Co., 321 Fifth Ave., S., Minneapolis 15, Minn. Full-length and one-act plays. Also books and collections of entertainment material. Authors may request a catalogue to discover types used. Usually outright purchase. L. M. Brings.

Drama Guild Publishers, 80 Boylston St., Boston 16, Mass. Three-act and one-act plays suitable for high school presentation. Buys outright or on commission basis. Thomas Christie, Manager.

The Dramatic Publishing Co., 179 N. Michigan Ave., Chicago 1. One-act and full-length plays, one-set shows preferred. Some plays with exclusively female casts. Has extensive market in high schools. Send for free catalogue showing various categories of dramatic scripts needed. Outright purchase or royalty.

Eldridge Publishing Company, Franklin, Ohio. Three- and one-act comedies, farces, dramas. Will be needing the following collections within the next few years: Closing Day exercises for the grades; Commencement collect for junior high schools; recitations for smaller children (grades 1-6). Query before submitting material.

Samuel French, Inc., 25 W. 45th St., New York 36. One of the largest publishers of plays, offering a market for a variety of good drama. Handles plays for Broadway as well as amateur production. Branch offices in Hollywood and Toronto.

Gillum Book Co., 400-408 Woodlind Ave., Kansas City 6, Mo. Publishes all kinds of home economics plays, in one or two scenes, 1,000-5,000 words, or running 20-30 minutes. Present demand is for nutrition plays, health plays, first aid, renovation of garments, fashion shows, etiquette plays, etc. Publisher judges submitted plays' theatrical possibilities, does not require testing before submission. Also buys monologues, humorous readings, verses, etc. Outright purchase, average \$25 a play. Mrs. G. N. Gillum.

The Instructor, Dansville, N. Y. Plays for children, grades 1-6 inclusive, especially suitable for classroom or school auditorium presentation. Material which children can develop into plays for themselves. Payment \$12-\$25 on acceptance. Mary E. Owen.

Longmans, Green & Co., 119 W. 40th St., New York 18. Well-written, clean one-act or three-act plays which have been tried out successfully in local production and are suitable for all types of amateur

groups. Payment individually on the basis of each script. Address Play Department.

Northwestern Press, 315 Fifth Ave., S., Minneapolis, Minn. One-act and full-length plays suitable for high schools, colleges, churches, little theatres, and amateur groups; comedies preferred. Present need: strong dramatic one-act plays. Also publishes skits and various types of entertainment. Buys outright at rates depending upon estimated sales value of the material; also on royalty basis. Testing not necessary before submission, but an advantage to the author. L. M. Brings.

Pasadena Playhouse, 39 S. El Molino Ave., Pasadena 1, Calif. Tries out original plays in its Laboratory Theatre which seats 50 to 60 people. No royalties are paid for original plays or those in public domain. Royalty paid for established plays. Any playwright interested in having an original play tried out in the Laboratory Theatre should write Manuscript Committee for conditions. No one-act plays considered.

Plays, The Drama Magazine for Young People, 8 Arlington St., Boston 16, Mass. One-act only, holiday, historical, comedies, fantasies, etc., suitable for production by school children. Magazine is divided into three sections according to age level—junior and senior high, middle grades, and lower grades. Payment on acceptance. A. S. Burack.

Theatre House, 412 Vine St., Cincinnati 2, Ohio. One- and three-act plays, monologues, readings, minstrel material, and other entertainment material. Outright purchase of all rights or percentage arrangement based on book sales. Glenn Clark Miller.

Marketing Greeting Card Ideas and Verse

GREETING card manufacturers offer two markets; one for verse, the other for ideas.

The latter pays better. It demands mainly clever humorous ideas—"trick" stuff to use the trade term. There are points of resemblance to the comic valentine and also the cartoon. The cards featuring the Nebbishes are an example.

Greeting card firms that go in for this sort of thing pay well for it, occasionally even offering royalties on sales in the case of exceptional ideas. Some of the ideas are developed by writers, cartoonists, advertising copywriters; others by persons with no association with the publishing industry. Originality rather than writing skill is the major requirement.

For freelance greeting card verse the market is diminishing. A growing number of manufacturers buy little or none. Instead they employ staffs of writers. Others have discovered or developed professional writers who supply most of the verse purchased though they are not salaried employees. There is always a chance for the capable freelance writer to develop a steady market. It is not an extremely profitable one, the standard rate being 50c-\$1 a line.

The verse accepted is mainly humorous or sentimental—sometimes both. The humor or sentiment is usually pretty conventional—but contemporary, not using clichés or old-fashioned approaches.

Most greeting cards are for special occasions—birthdays, Christmas, Easter, Rosh Hashana, Thanksgiving. There is a growing tendency to

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produce holiday cards for relatives—father, mother, niece.

Most of the verse consists of four lines; sometimes it runs to eight lines, seldom more.

Greeting card manufacturers have various tastes—within limits. The writer should analyze the type of material a given publisher uses. Practically all firms put their imprint on their cards, which may be examined at any greeting card counter.

It is desirable to submit eight to ten verses at the same time, but each should be on a separate sheet. Most writers put their copy on 3 x 5 slips, which will go into a standard No. 6¼ or No. 6¾ envelope. The most professional method is to use a No. 6¾ envelope and enclose a No. 6¼ envelope—stamped and addressed, of course—for return.

The greeting card firms in the following list express willingness to consider freelance material. Most other firms will examine manuscripts in the hope of finding something exceptional, but do not encourage submissions.

American Greetings Corporation, 1300 W. 78th St., Cleveland 2, Ohio. Studio ideas only—for all occasions. George Burditt, Editorial Department. Minimum of \$15 per idea. Acc.

Barker Greeting Card Co., Barker Bldg. 14th & Clay Sts., Cincinnati, Ohio. Sophisticated, humorous, holiday, everyday adult verse and juvenile verse, preferably 4 lines or less. Rate of payment depends on merit. Pays up to \$100 for ideas. (Unusual, different, clever, novelty ideas wanted only.) No sentimental verses wanted. Alvin Barker.

Buzza-Cardozo, 8650 Beverly Blvd., Los Angeles 54, Calif. Humorous and sentimental verse 4-8 lines. Helen Farries. 50c a line. Ideas for contemporary cards considered on value of idea, rather than number of words or lines. Acc.

Card Masters, Inc., 239 W. 66th St., New York 23. Everyday verse and verse for special occasions, chiefly



"Get up and start typing—you've already missed your first coffee break."

humorous and clever. Also gags. D. S. Korn, \$10 a gag, verse \$1 a line.

Fravessi-Lamont, Inc., 55 Gouverneur St., Newark N. J. A very limited market for short verse, chiefly humorous. Payment at various rates.

Gatto Engraving Company, Inc., 52 Duane St., New York 7. Verse for all occasions. S. Yuster, Editor. 75c a line. Acc.

Gibson Art Co., Cincinnati 37, Ohio. Largely staff-written. Restricted market. Professionals with outstanding material always considered. Helen Steiner Rice, Editor. Rates flexible.

Novo Products, Inc., 1166 Milwaukee Ave., Chicago 22. Market for clever, novel, comic-type greeting cards. Currently buying Christmas, everyday, and Valentines. "We accept only ideas that have a surprise ending, a clever play on words, or a comic gag built around a gadget or attachment. We pay \$7.50 for every idea accepted. A sketch is preferable, but typewritten 3 x 5 cards with the idea written out and the illustration suggested in writing, will do. Please do not send us religious, sentimental ideas."

The Paramount Line, Inc., 400 Pine St., Pawtucket, R. I. Obtains most of its verse from professional greeting card writers but considers verse from other sources. Publishes both seasonal and everyday lines. Christmas material selected usually September-January; Valentine, February-March; Easter, April-May; Mother's Day, Father's Day, Graduation, June-August. Always glad to see good religious verses for Confirmation, First Communion, Ordination, Happy Occasion, etc. Verses should be submitted in small, not large, groups. Humorous ideas for cards, presented as rough sketches, are welcome and command good rates. Payment for all material a week after acceptance.

Julius Pollak & Sons, Inc., 45-35 Van Dam St., Long Island City 1, N. Y. Verses for birthday, everyday, Mother's Day, Father's Day, Easter, Christmas. Prefers 4-8 lines. Frances Stimmel, Editor. 50c a line for general material.

Rust Craft Greeting Cards, Rust Craft Road, Dedham, Mass. Cute and general verse mostly staff-written, but any new or exceptional material will be considered. Address James D. Chamberlain, Editor-in-Chief, General Verse. Humorous & Studio Lines seek new ideas by outside contributors. Address Ted Musto, Creative Director, Studio Lines. Acc.

The Warner Press, Anderson, Ind. Verse 4-6 lines. A few religious prose sentiments. All material is religious or semireligious, but not sentimental, preachy, or doctrinal. Prefers to have a suggested Scripture text, with reference, accompany each sentiment. No payment is made for Scripture. Buys at specific times: Easter and everyday Jan. 1, Christmas around April 1. Does not wish submissions before Jan. 1 or after April 1. Heavily stocked with Easter material. 50c a line.

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Syndicate Markets for Freelancers

WITH the hundreds of syndicates in the United States, there would seem at first blush to be an abundance of markets for feature and other material.

This, however, is not the case. Many of the syndicates are small, having been organized to promote one or two specific continuing features. Naturally these want nothing further.

The larger organizations, for the most part, are well supplied with material. Syndication is perhaps the most competitive field in the publishing industry, and syndicates will not undertake new features that do not show promise of displacing some of the old.

What they want is continuing features that will run daily over a period of years. The primary demand is for comic strips and for columns of comment. The latter tend more and more to be specialized. For instance, Charles Goren on bridge, Tom Collins on social security, Ilg and Ames on child behavior.

The typical syndicated column originates in one of two ways. It starts on a single daily newspaper, and there attracts a wide local following. Or a syndicate decides it wants a feature on a specific subject and arranges for it to be written by a national authority—usually the author of a number of books in the field.

This does not preclude the occasional acceptance of a feature by a freelancer who simply offers it to a syndicate. If he has a brilliant new idea and the ability to turn out some hundreds of readable columns on it, a syndicate may give it a whirl. A common complaint of syndicates, even regarding professional writers, is that after 50 or so columns the stuff goes stale.

A writer who is well acquainted with the editor of a daily newspaper may find it desirable to ask the editor to introduce a feature to one of the syndicates whose work the newspaper publishes.

On steadily running features a syndicate usually splits the gross 50-50 with the author, though in many instances part of the advertising and promotion expense is charged to the author. On individual items, sometimes a royalty, sometimes a flat fee, is paid by the syndicate.

Some writers have found it profitable to syndicate their own work, ordinarily to smaller newspapers. Such a practice requires skill in selling by mail, as well as writing ability.

The foregoing applies to typical syndicated material. What of the freelancer who occasionally has a feature or two that he feels may interest a syndicate? Generally he is better advised to try for magazine publication unless the idea has an immediate news peg. Specialized business, religious, or scientific syndicates may be an exception; the freelancer may have opportunity to become a special correspondent.

As for fiction, nearly all of it now syndicated is second run of published novels. A few syndicates buy original novels for serialization. Usually these have to be written for short daily instalments, with strong suspense at the end of each instalment. There no longer is much syndicate demand for short stories. There is substantially none for verse.

Photographs are a different matter. A photog-

rapher who produces timely, interesting work will find increasing syndicate markets. Many syndicates dealing in photographs are essentially agencies; they keep thousands of pictures on hand for lease to book publishers, magazines, and newspapers.

The syndicates listed express willingness to consider freelance queries or material. There are hundreds of others, which do not invite submissions but many of which will consider a brilliant new idea.

AP News Features, 50 Rockefeller Plaza, New York. M. J. Wing. News, women's, sports features, comics.

Authenticated News, 170 Fifth Ave., New York 10. Rotogravure feature pages; considers exclusive up-to-date photos, news pictures, 8 x 10 glossy. Outright purchase, varying rates; or 50% royalty.

Camera Clix, 19 W. 44th St., New York 36. Color transparencies in minimum size of 4 x 5. Interested mainly in scenic, hunting, fishing, etc. Royalty or outright purchase.

Central Press Association (King Features Syndicate), 1013 Rockwell Ave., Cleveland, Ohio. Courtland C. Smith. News feature photos and pix on single subjects for picture layouts. Single photos \$5.

Chicago Sun-Times Syndicate, Sun-Times Plaza, Chicago 11. W. M. Thompson, Editor. Continuing newspaper features; columns, panels, strips. Contract and royalty basis.

Craft Patterns, A. Neely Hall Productions, Elmhurst, Ill. A homecraft project service requiring first-class photos plus pencil sketches including complete measurements for shaping full-size patterns. "The percentage of usable materials submitted is so small we have about given up looking for projects from this source." Payment on acceptance in accordance with the value of project.

Ewing Galloway, 420 Lexington Ave., New York. Serves publishers, advertising agencies, with photos of nearly everything on earth except purely ephemeral pictures (hot news today, old stuff tomorrow). Buys everything offered that seems to have a profitable outlet. Real test is good photography, plus subject matter with considerable audience. Prefers original negatives. No miniature film. Rates to \$25 a picture. Will buy one or 1,000 at a time.

General Features Corporation, 250 Park Ave., New York 17. Does not use straight freelance material in its syndicated releases. Interested only in comics, panels, and columns created mostly by its own staff or by people recognized as leading authorities in their field. Address queries to the Editor.

Frank J. Gilloon Agency, 570 Fifth Ave., New York 36. Places and people of interest—individual feature pictures and feature sets both in black and white and in color. Candid photos of TV and movie people (b & w or color). Good police photos on crime cases.

Globe Photos, 152 W. 54th St. (Adelphi Theatre Bldg.), New York 19. Elliott Stern. Photo features and articles from professional photographers or author-photographers. Features should have 10-20 pictures in color or black and white. Also single color photos for editorial, advertising, and calendar use. Human interest, landscapes, science subjects. Girls—both picture stories and color photos for covers. 50-50 for black and white, 60% to photographer for color.

The Hall Syndicate, Inc., 342 Madison Ave., New York 17. Robert M. Hall. Comic strips; cartoons; columns; editorial cartoons; special series of timely articles. First rights.

Harris & Ewing Photo News Service, 570 Fifth Avenue, New York. Good pictures. Points and people of interest are acceptable if well done. Also, feature

stories up to 10 pix, individually captioned. Topic and photography must be carefully turned out. Royalty basis.

Jewish Telegraphic Agency, 660 First Ave., New York 16, N. Y. Boris Smolar, Editor-in-Chief. Buys occasional feature articles of Jewish interest, 1,000-2,000. 1c a word on acceptance.

Keister Advertising Service, Strasburg, Va. Advertising copy for "Support the Church" series. Must be competent copywriting sympathetic with program. Information and proofs of ads available to qualified persons. \$15-\$25 for 125-word ad on acceptance.

King Editors Features, 102 Hillyer St., East Orange, N. J. Considers articles of interest to retailers generally in series (2 to 12), 800-1,500 words each. Royalty.

King Features Syndicate, Inc., 235 E. 45th St., New York. A big general features service demanding topnotch continuous work. Royalty. Query with specific information.

Ledger Syndicate, 321 S. Fourth St., Philadelphia 6, Pa. In the market only for outstanding features by well-known writers and artists.

McClure Newspaper Syndicate, 229 W. 43rd St., New York 36. Kathleen Caesar. Cartoons and comic strips, on contract only, largely from regular sources. Interested only in features that can run for a number of years, preferably daily, done by professionals. No fiction.

NEA Service, Inc., 1200 W. Third St., Cleveland 13, Ohio. News, sports and women's features are handled in New York office, 461 Eighth Ave. Few freelance features bought except on assignment. Sumner Ahlbum, News Editor. In fiction, fast action, modern stories, any type, suitable for newspaper serials. Original stories 20,000 words and upwards are considered, as well as second rights on published novels. Payment by arrangement with author or his agent, better than 1c a word. Buys only newspaper rights, other rights remaining with author. Russ Winterbotham, Fiction Editor. Boys' and girls' page uses all types of material for youngsters 6-16, fact and fiction. Wordage 800 and 300-400. No continued stories. All submissions to **NEA** except news, sports, and women's features should be made to Cleveland office, James Crossley, Cleveland Editor.

New York Herald Tribune News Service, 230 W. 41st St., New York 36. Sylvan M. Barnet, Jr., Director. Syndicates **Herald Tribune** features; buys occasionally from freelancers. Columns, comics, features. 50-50 percentage basis. Thomas B. Dorsey, Editor and Manager, buys freelance news coverage and news features.

North American Newspaper Alliance, Inc., 229 W. 43rd St., New York 36. Donald A. Allan. Looking for more freelancers who can produce exclusive stories worthy of widespread daily press publication. Uses many big-name byliners and interviews on subjects in the news. Also stresses interpretives, backgrounders in important fields, and really offbeat articles in any and all fields. No fiction, poems, columns, or whimsy. Pay averages \$15-\$25, depending on quality and length, for run-of-the-mill pieces. Rates go much higher for stories that are really important.

Paul's Photos, 3702 Lakewood Ave., Chicago 13. George F. Paul. Nature and human interest photographs of pictorial value or advertising appeal; photos of new inventions, of children in various activities,

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Register & Tribune Syndicate, Des Moines, Iowa. Frank A. Clark. First rights to serials, 36 chapters, 1,200 each, modern romantic theme; comic strips; cartoons; columns. No single articles. Royalty.

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1. The names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher, Nelson Antrim Crawford, 2202 West 17th St., Topeka, Kans. Editor, Nelson Antrim Crawford, 2202 West 17th St., Topeka, Kans. Managing Editor, none. Business Manager, E. M. Crawford, 2202 West 17th St., Topeka, Kans.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

Author & Journalist, 1313 National Bank of Topeka Building, Topeka, Kans.

Nelson Antrim Crawford, 2202 West 17th St., Topeka, Kans.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company, as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements of the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

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(My commission expires Sept. 16, 1961)

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Science Service, Inc., 1719 N St., N.W., Washington 6, D. C. Watson Davis. Science feature articles and news photos. Considers some freelance material. 1c a word average, on acceptance.

Three Lions, 545 Fifth Ave., New York 17. Scientific picture-stories, some from freelance writers, for laymen. No articles accepted without illustrations. "We are interested in picture stories of professional quality. They should be scientific, human interest, for male appeal. Besides black and white picture stories we are also interested in color stories and single 4 x 5 color transparencies." Black and white picture stories are purchased outright, or handled on a 50-50 basis, color on a 60-40 basis.

Underwood & Underwood Color, 3 W. 46th St., New York 36. Milton Davidson, Editorial Director. All types of transparencies, minimum size 4 x 5, captioned, superior quality only. 50% royalty on publication.

Underwood & Underwood News Photos, Inc., 3 W. 46th St., New York 36. All types of photographs, 8 x 10 glossy prints only, well captioned. 50% royalty on publication.

United Press International Newspictures, 461 Eighth Avenue, New York 1. Harold Blumenfeld. Considers news photos and feature pictures from freelancers. Payment on acceptance.

Universal Trade Press Syndicate, 1841 Broadway, New York 23. Leon D. Gruberg, Manager. Services industrial, technical, and merchandising publications in practically all fields. Freelancers should query in 50 words before preparing articles, each query on a separate slip. Applications from correspondents, preferably with trade journal experience, welcome. Payment 65-80% of receipts from customers.

The World Press Association Inc., P.O. Box 566, Lancaster, S. C. L. E. Jaeckel, President, Executive Editor; Mary S. Jaeckel, Vice-President, Managing Editor. Significant newspaper columns by authorities in their field; serial rights to popular published books, any subject. Sunday feature section articles dealing with vital problems of the day. No photographs. No short stories. No poetry. Syndicate contract rate 50% net monthly.

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NOVEMBER, 1958

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Vol. 58, No. 11

November, 1958

Paar, Garroway, Leonard Feature Vantage Author

Marla Baxter, author of *My Saturnian Lover*, was recently the television guest of Jack Paar on his "Jack Paar Show," national network program on NBC-TV. Miss Baxter was also interviewed by Bill Leonard, Sports Commentator on CBS-TV, New York, and by Dave Garroway on his national morning show, "Today," over WNBC-TV.



Paar

My Saturnian Lover is an account of the author's meeting with people from outer space, and the book is illustrated with photographs to support her contention that such people exist. Miss Baxter proved to be a stimulating guest, and was invited to return on all three TV programs. Fan mail following her appearances was heavy.

ODDS 'N ENDS

The *Journal of Jean Laffite*, by John Laffite, receiving good reviews, the latest in the *Indianapolis News*. . . The *Journal* is the authentic record of the noted pirate's activities during an exciting period of his life. . . Drs. Hig and Ames, of the Gesell Institute, planning a column on the *Adolescent Voice*, by Helen Steen Huls. . . successful autograph party staged by St. Helens Chamber of Commerce, Oregon, to honor Don Sheldon and his *Little Boys' Bug Book*—over 100 copies sold. Eleven Vantage titles chosen for exhibition at combined book exhibit, 9th International Conference of Social Work, to be held in Tokyo, Japan, during December. . . prices on subsidy publishing likely to go up soon, so plan to publish your book now. . . send for free booklet described in coupon below.

James A. Farley Praises Catholic Mental Health Book

James A. Farley, noted Catholic layman, has written a laudatory *Foreword* to a new Vantage book, *A Handbook on Mental Illness for Catholics*. The author, Dr. Daniel J. Shea, is secretary to the New York State Department of Mental Hygiene, and lecturer on mental hygiene at Siena College and the College of St. Rose, Albany. The book has the Imprimatur of the Bishop of Albany, William A. Scully.

Catholic Children's Book Club Selects a Vantage Press Title

3 Major Mail Order Campaigns In Progress

Vantage's Direct Mail and Mail Order Divisions are now actively engaged in mail campaigns on the following titles: *How to Win a Fortune*, by Nita Parks (to contestants); *The Art of Selling*, by Neig Revillo (to sales people); *A Handbook on Mental Illness for the Catholic Layman*, by Dr. Daniel Shea (to the Catholic market). If preliminary tests on these titles prove successful, the campaigns will be extended.

If your book lends itself to mail promotion, let us see it. Send for our free brochure explaining our publishing program and how you may profit from it. Use the coupon below.



Major Ralph V. Munguia (seated) signs Vantage contract for his novel "Strange Destinies" while Lt. Col. E. L. Casey (left) and Lt. Col. A. L. Brassel look on.

St. Dominic Savio, Life of Boy Saint, Is Honored

New York, N. Y.—The Catholic Children's Book Club, St. Paul, Minnesota, has chosen *St. Dominic Savio*, by Father William P. Gillooley, as its current selection for distribution to members. The Club caters chiefly to Catholic schools and libraries.

St. Dominic Savio is the story of a poor Italian boy who died shortly before his fifteenth birthday, but in the eight years prior to his death devoted every moment to the God he loved.



Father Gillooley

Father Gillooley, the author, was ordained in 1944 and since then has worked closely with boys. His previous writings include a book, *Mickey the Angel*, an operetta, *Laddie*, and articles in *Catholic Student* and *India Magazine*.

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